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Piano Series

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A Scientific Basis for the Granting of School Credit for Music Study

ARTISTS' DIVISION
(GRADE SIX)

CHAPTER X

PREPARED BY THE EDITORIAL STAFF OF THE

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X

FANTAISIE

FREDERIC FRANCOIS CHOPIN

Opus 40

Freedom and latitude have always prevailed in constructing the fantasia form; therefore it is easier to say what this form is not than what it is Fantasias generally have a considerable variety of dynamic effects, changes of *tempo* and contrasting moods. The elusive is often deliberately sought. In spite of the long history of this form of writing, few masterpieces bear its name. Besides such works as Liszt's "Rigoletto" and "Don Juan" Fantasias, there are nine fantasias for the piano which all must know who would be thoroughly conversant with its literature: one by Bach [*C minor*], one by Haydn [*C major*], three by Mozart, one by Mendelssohn [*F-sharp minor*], one by Schumann [*C major*], one by Chopin [*F minor*], and the Bach Chromatic Fantaisie. The first five are admirably adapted for small hands. The one by Bach is mentioned last, because Hans von Bülow in his edition has in reality thoroughly modernized it. If one considers that it cannot be detached from the Fugue, it is the most difficult of the eight, although precedent is found for considering the Fantaisie alone. in the fact that it so appears in Busoni's edition.

A first glance at the Chopin work is likely to prove misleading. The element of novelty is inconspicuous, and it flows so spontaneously onward that a good reader can read it at sight in a moderate *tempo*. Such an acquaintanceship, however, underrates its worth. Heard for the first time as played by a great interpreter, the conception is quite different.

If one seek the essence of great art, one must look through and beyond mere form, and ultimately it will be found that the moods evoked in an adept listener are a deciding factor in the alignment. The urbanity of a simple Mozart movement is seldom achieved in any other work. In this Fantaisie, it is its soothing beauty, its sustained charm, its soul-stirring *lento* and its triumphal splendor which stamp it on the mind and heart.

The march-like Theme of the Introduction does not recur, so the subsequent structure may be said to be an exploitation of two themes; the first (77) a lyrical Subject, recurring later in two other Keys, and the other (127) a more dramatic Subject of a positive type. The strongest climaxes occur in the Episode which precedes the twice-repeated Second Subject.

In the beginning (3) (4) the upper voice should sing out delicately, but dominatingly. Later (9) (10) the left hand Octaves dominate for six counts, after which (17) the Soprano resumes the ascendency. Do not use the Damper Pedal where it is not expressly indicated; the effect of the upper voice *legato* and the others *non-legato* (22) (24) is telling. During the statement of the Second Subject there is not to be any use of the Damper Pedal, and in the lower voices the touch should be so controlled as to produce a *pizzicato* effect.

The *doppio movimento* (42-67) is the most elusive passage in the whole piece. About midway (54) a slower *tempo* is generally resumed, and the acceleration again continued after four measures (58).

The Octaves (109) should be played *con bravura* and faster than the preceding passage. The repeated *chords* (120) are to be accelerated. Outside of these changes of *tempo* the student must hold to a strict, well pulsated rhythm. One need not fear the right-hand passage (143), which at a moderately fast *tempo* it is almost impossible to play *legato* over the thumb, for in an extreme *tempo*, with the aid of the Damper Pedal, a satisfactory semblance of *legato* is readily achieved. Certain measures (174, etc.), are most difficult to play clearly, and each hand should be practised alone, with great care.

The *lento* movement should begin at a *tempo* of 56 *quarter* notes to the minute, gradually increasing to 66, the upper voice singing clearly whether in the lighter or heavier degrees of power. After the last entrance of the two themes a chromatic passage precipitates downward into a seven measure *adagio sostenuto*. The passage for the right hand alone is in the recitative style. The Coda enters with a sudden sharp accent in the left hand and should be well accented on the first

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and third counts through the six measures which follows. The *agitato* theme (68) and its soothing countersubject (77) in *A♭*, both of which are twice repeated, offer opportunity for working out a set plan for varying the three appearances of the two themes. It is recommended that the first appearance (68) be in a somewhat subdued *agitato* followed by a rather emotional lyricism (77); on the second appearance (155) a sustained *passionale* as of an Alto voice singing in a retrospective mood, followed (167) by a dreamy, delicate, imaginative soaring of spirit; leading then on the third appearance (235) to a tumultuous outburst of passion, culminating (244) in a sensation of triumphant exuberance.

The descending chromatic scale passages which precede the recitative should be played with torrent-like precipitancy, the last six tones broadened by the use of a profuse *martellato*. The student should realize that the return of the Lento theme is to be imbued with a deeper conviction of emotional victory. The *E♭* preceding the solo passages in the right hand—and which passages should be played with much delicacy and expressiveness, though in parentheses, as it were—must needs be extended in its meaning to include the *D♭* which follows these solo passages. This *D♭* and its resolution on *C* mark the satisfactory ending of the great melody. The *arpeggios* which follow are evolved out of the chord of *A-flat*, the underlying tonality which supports the final *C* of the melody. These *arpeggios*, every sixth tone in the right hand ornamented by a preceding tone which is the next higher scale degree to the Triad tone, gradually broaden out as they mount higher on the keyboard, then fade away to a whisper. Much tone color can be infused into the last big dynamic wave of the *A♭ arpeggios*, the message conveyed in the final chords to be declaimed with the firmness and deliberateness of a conqueror.

Music extends itself in every direction for the expression of distinct sensations and shades of joyousness. Serenity, jokes, humor, shoutings and rejoicings of soul; as well as the graduations of anguish, sorrow, grief, lamentation, worship, love, etc., belong to the proper sphere of musical expression.—*Hegel*.

The science of musical sounds is now, with justice, considered as the art that unites corporeal with intellectual pleasure by a species of enjoyment which gratifies the sense without weakening reason; and which, therefore, the great may cultivate without debasement, and the good enjoy without depravation.—*Burney*.

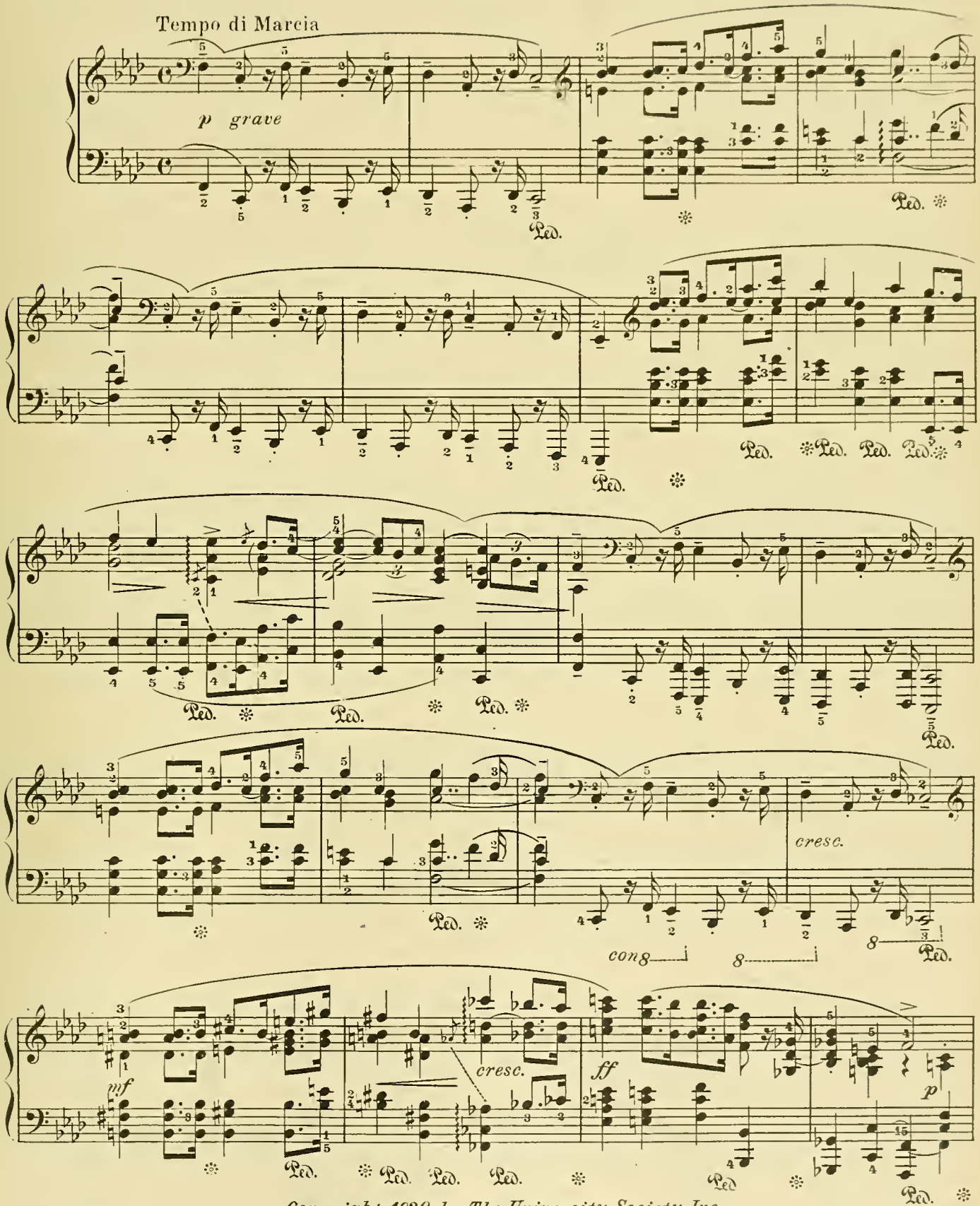
Music, the daughter rather than the imitator of Nature, impelling us to pious thought by its solemn, mysterious accents, appeals directly to our feelings, and is mistress of our deepest emotions. What love is to the heart, that music is to the other arts and to man, for music is love itself.—*Weber*.

Edited by
Alfred A. Butler

FANTAISIE

F MINOR

CHOPIN
Op. 49



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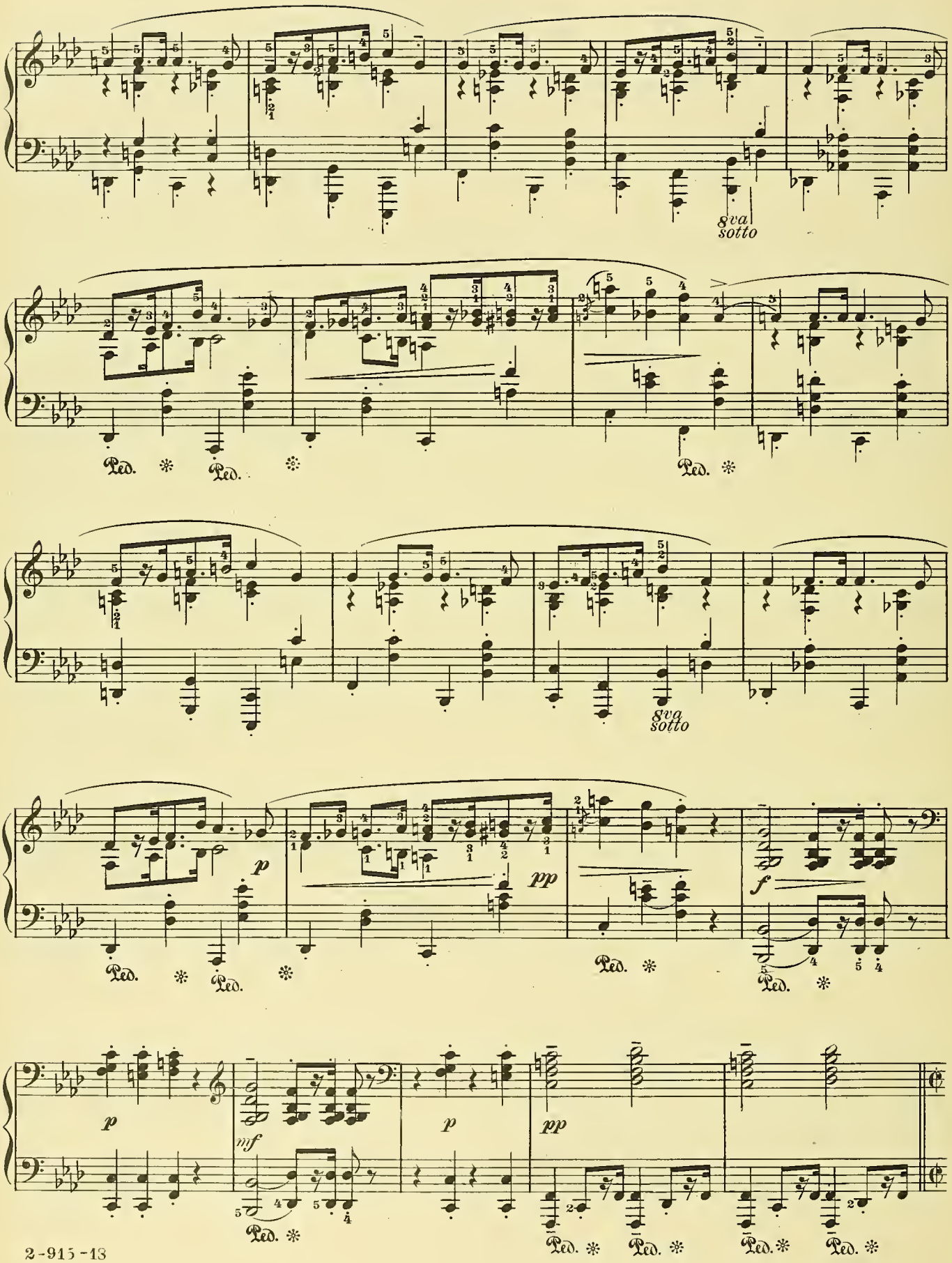

8va sotto
Ped. * Ped. *
Ped. *
8va sotto
p
pp
f
Ped. * Ped. *
Ped. *
Ped. *
p
mf
p
pp
Ped. *
Ped. * Ped. * Ped. * Ped. *

Non doppio movimento

accel. poco a poco sin al doppio movimento

Doppio movimento

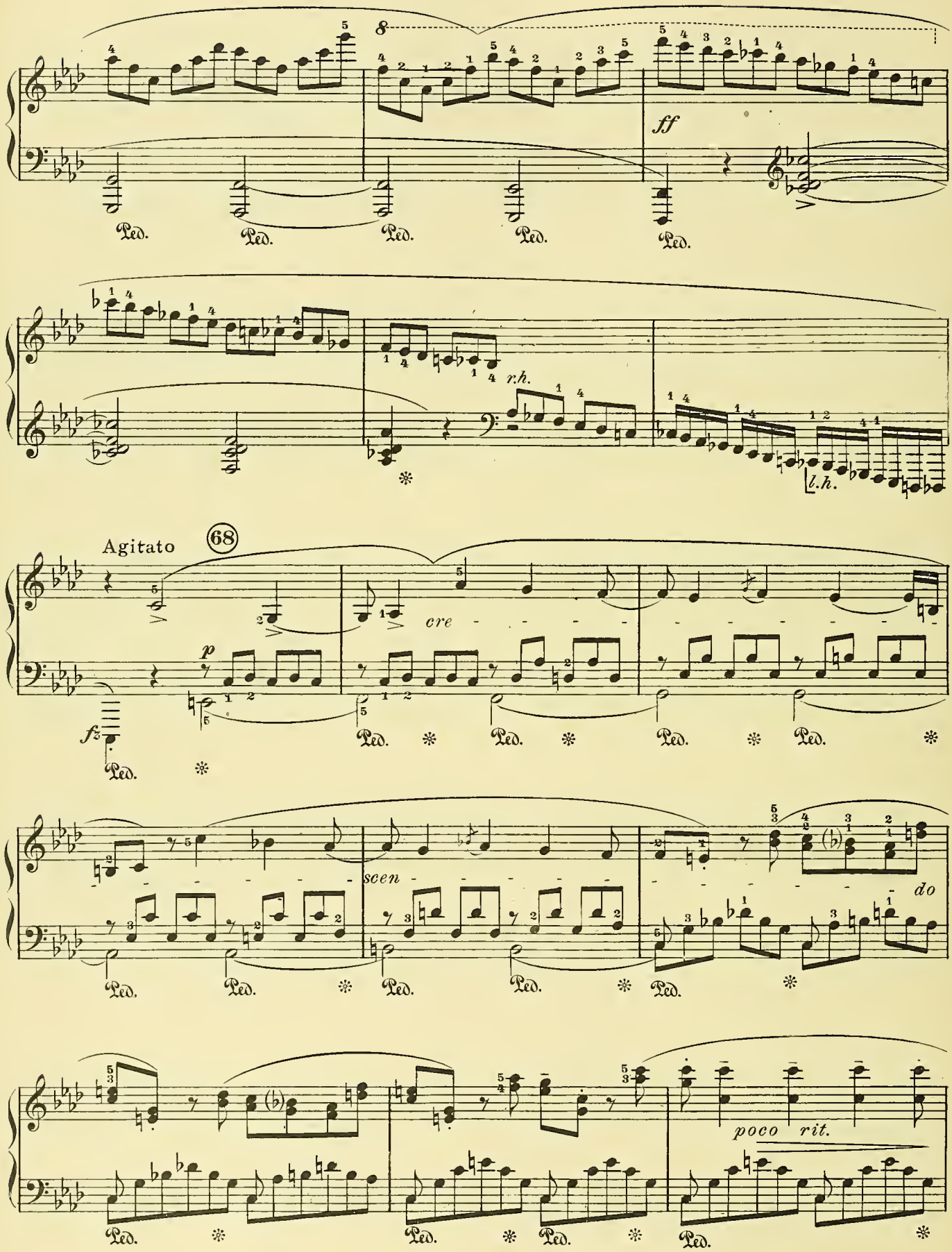
cresc.

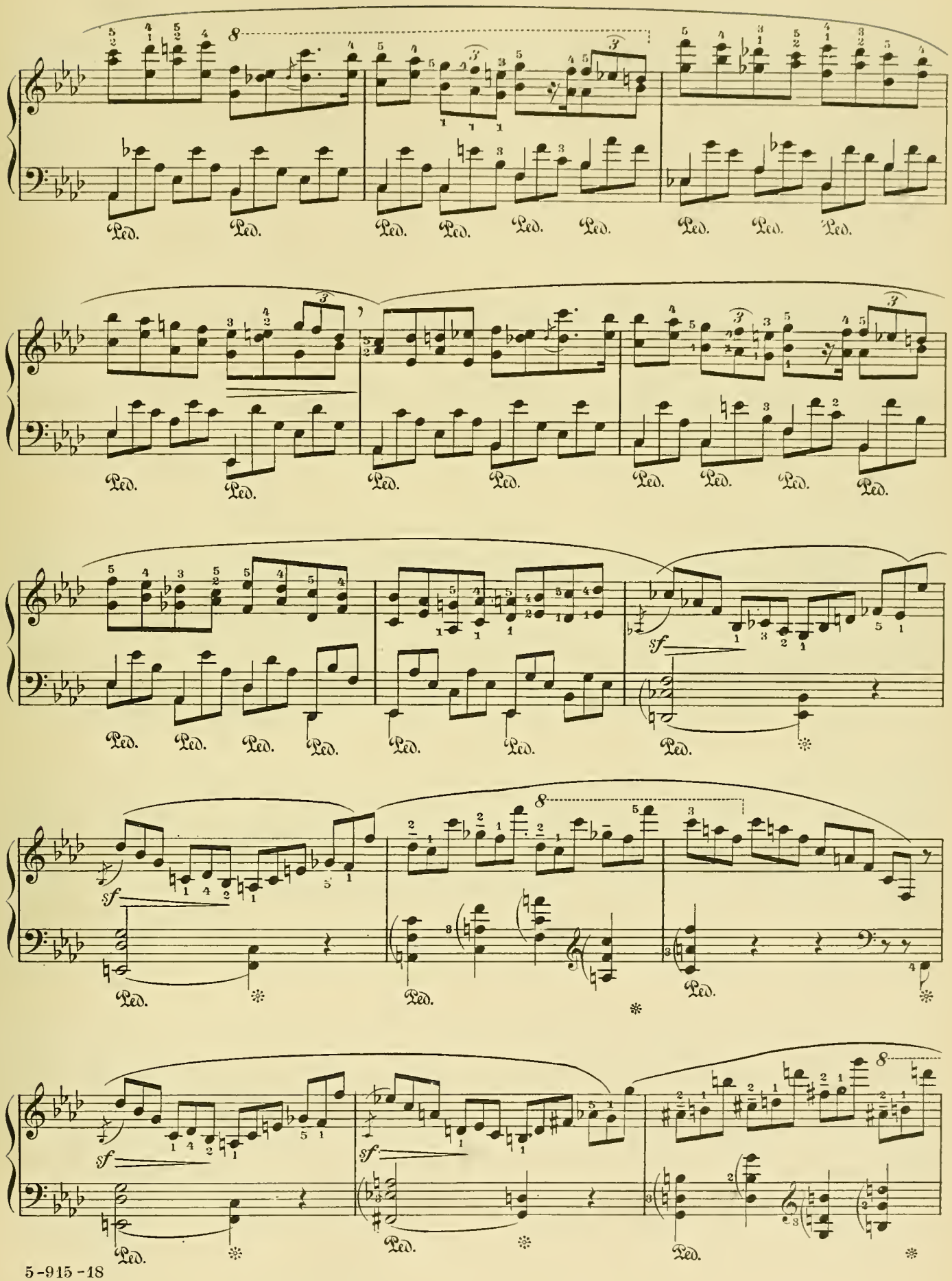
ff

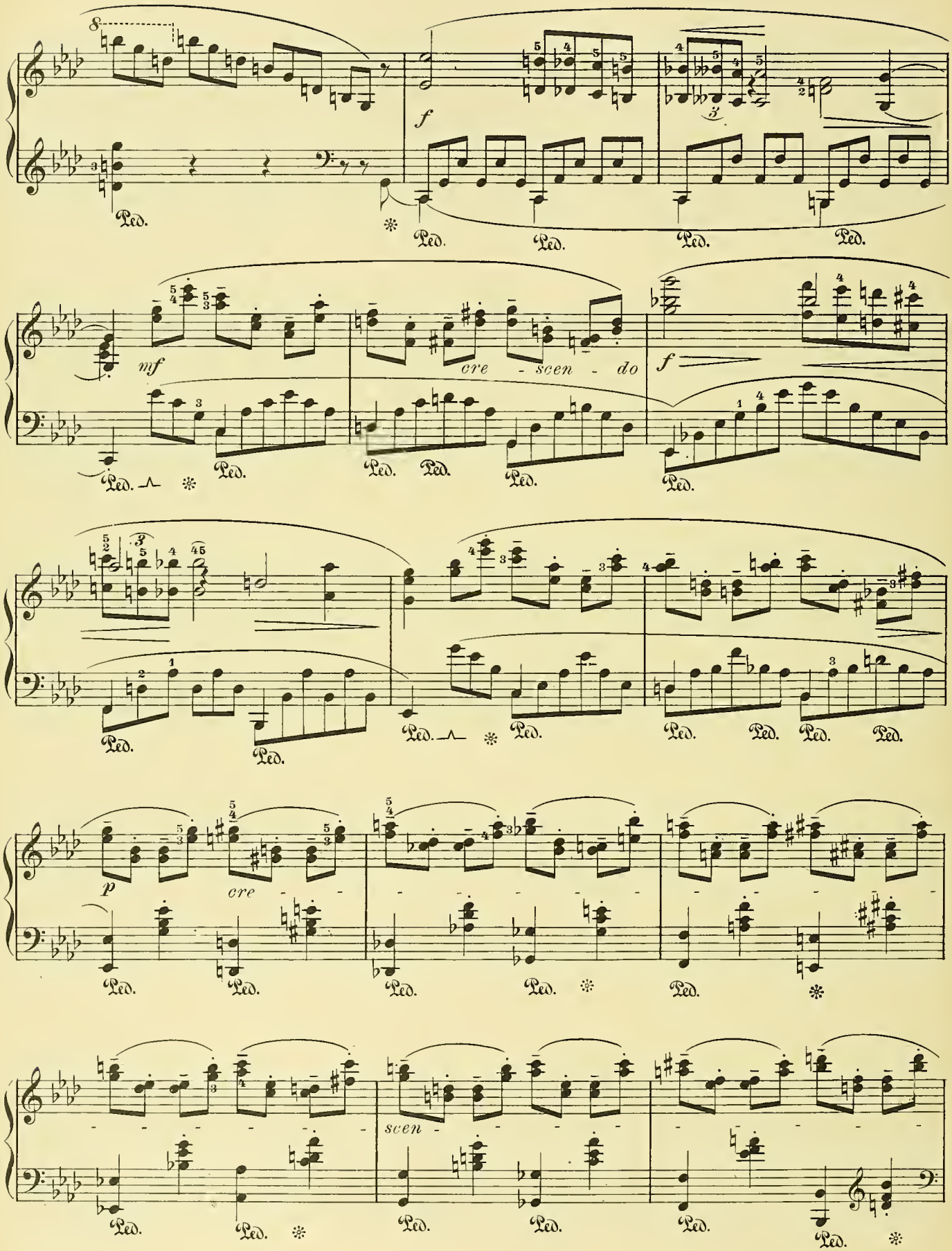
cresc.

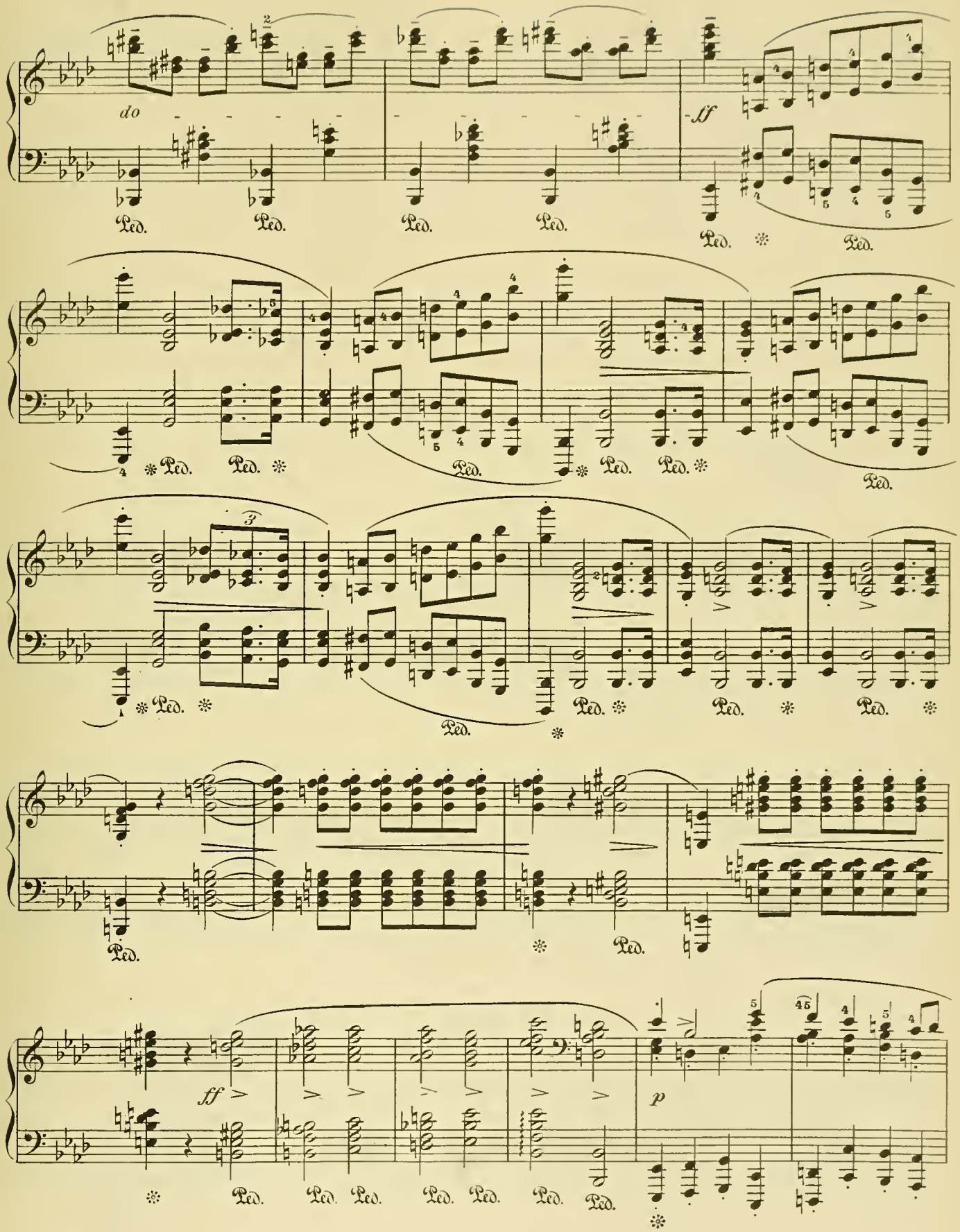
f

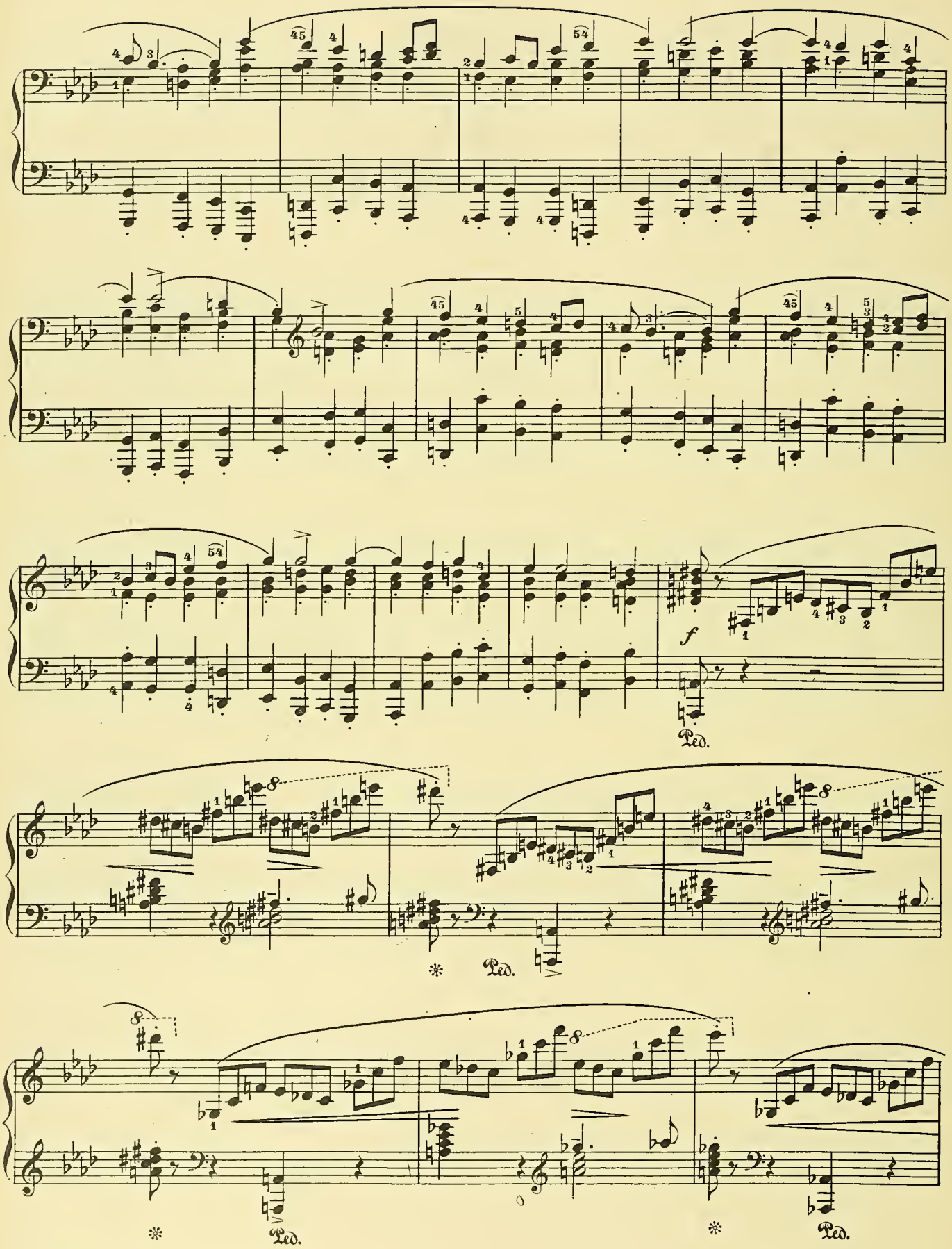
sempre cresc.

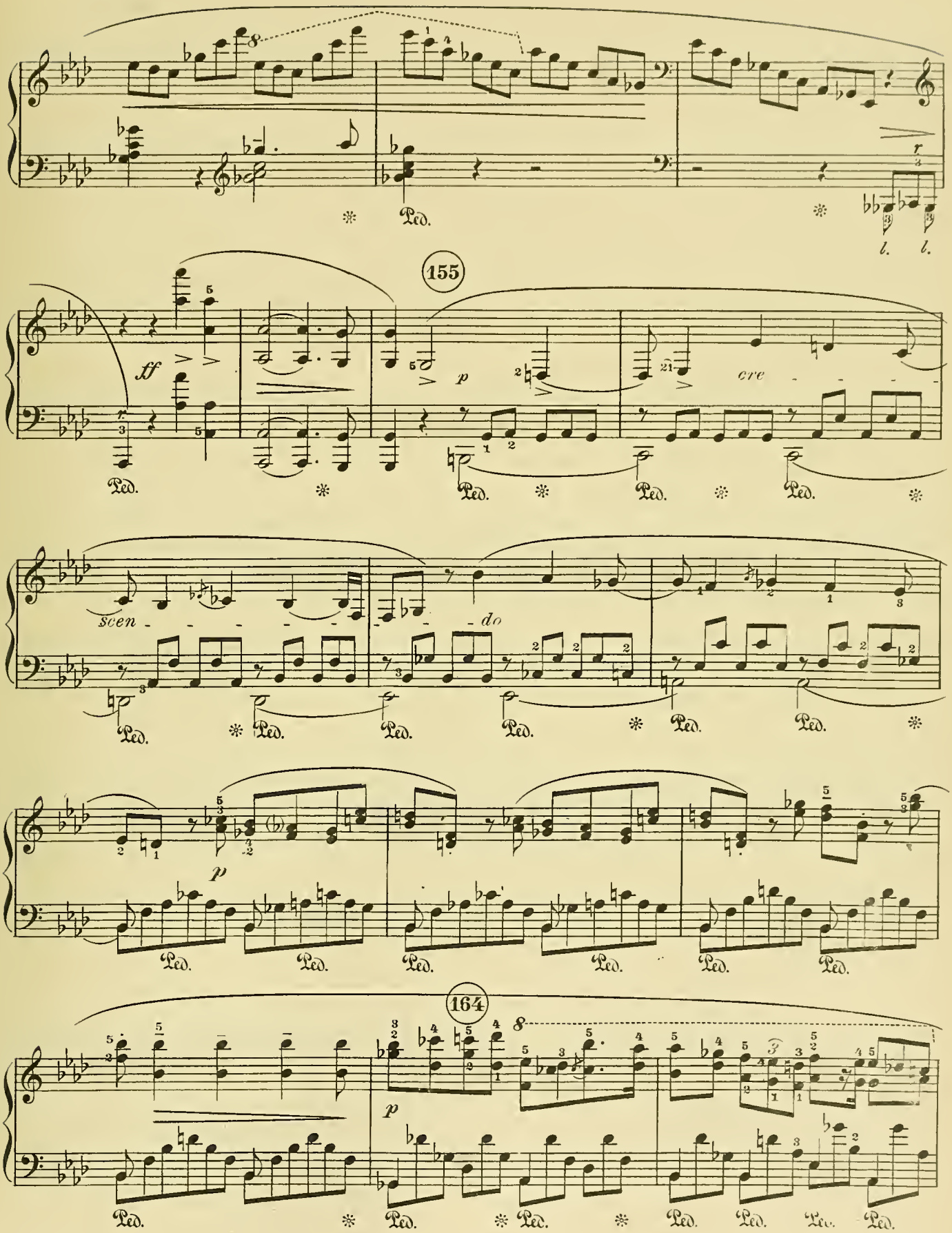

8
ff
r.h.
l.h.
Agitato
68
p
fz
cre - - -

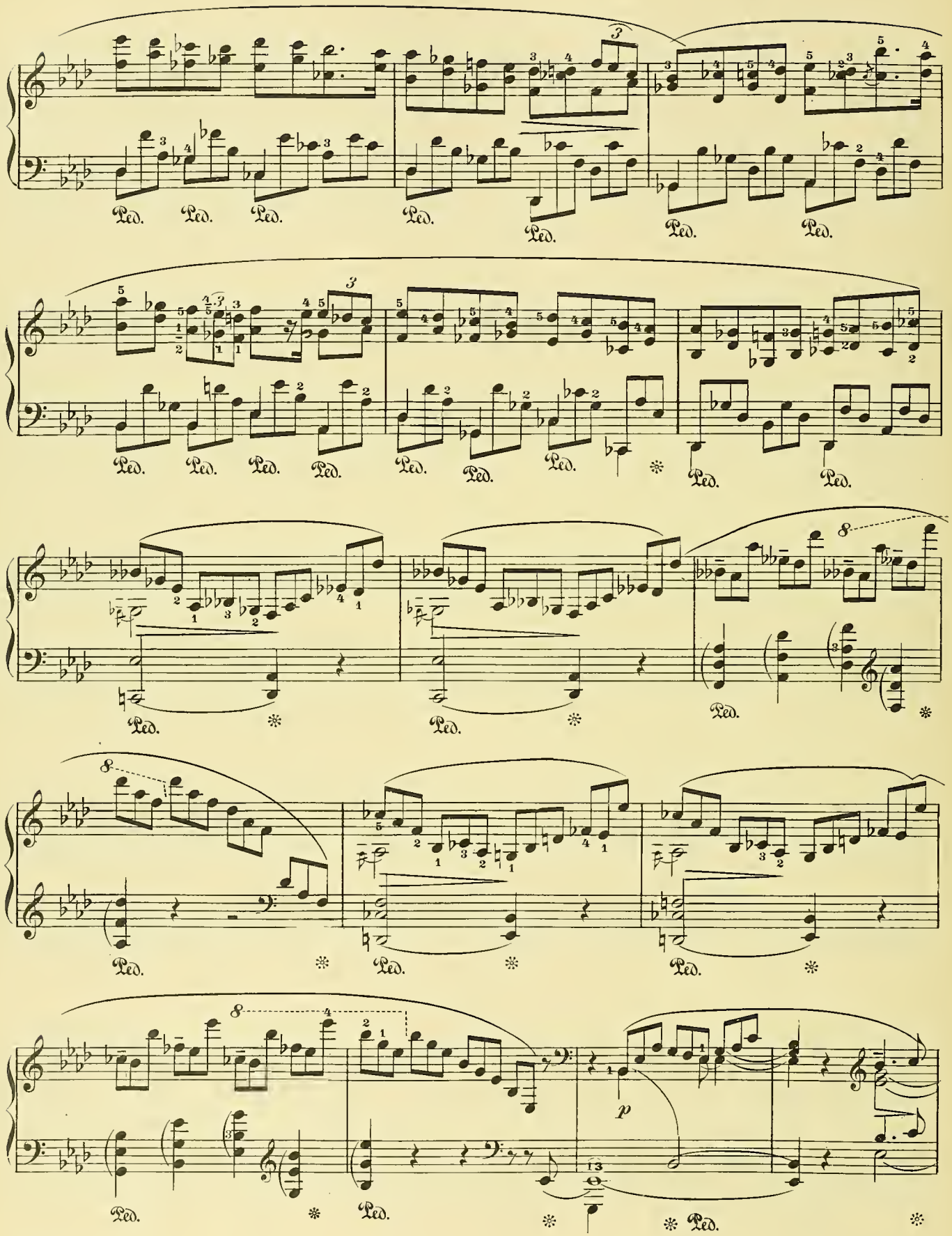

Ped.
sf

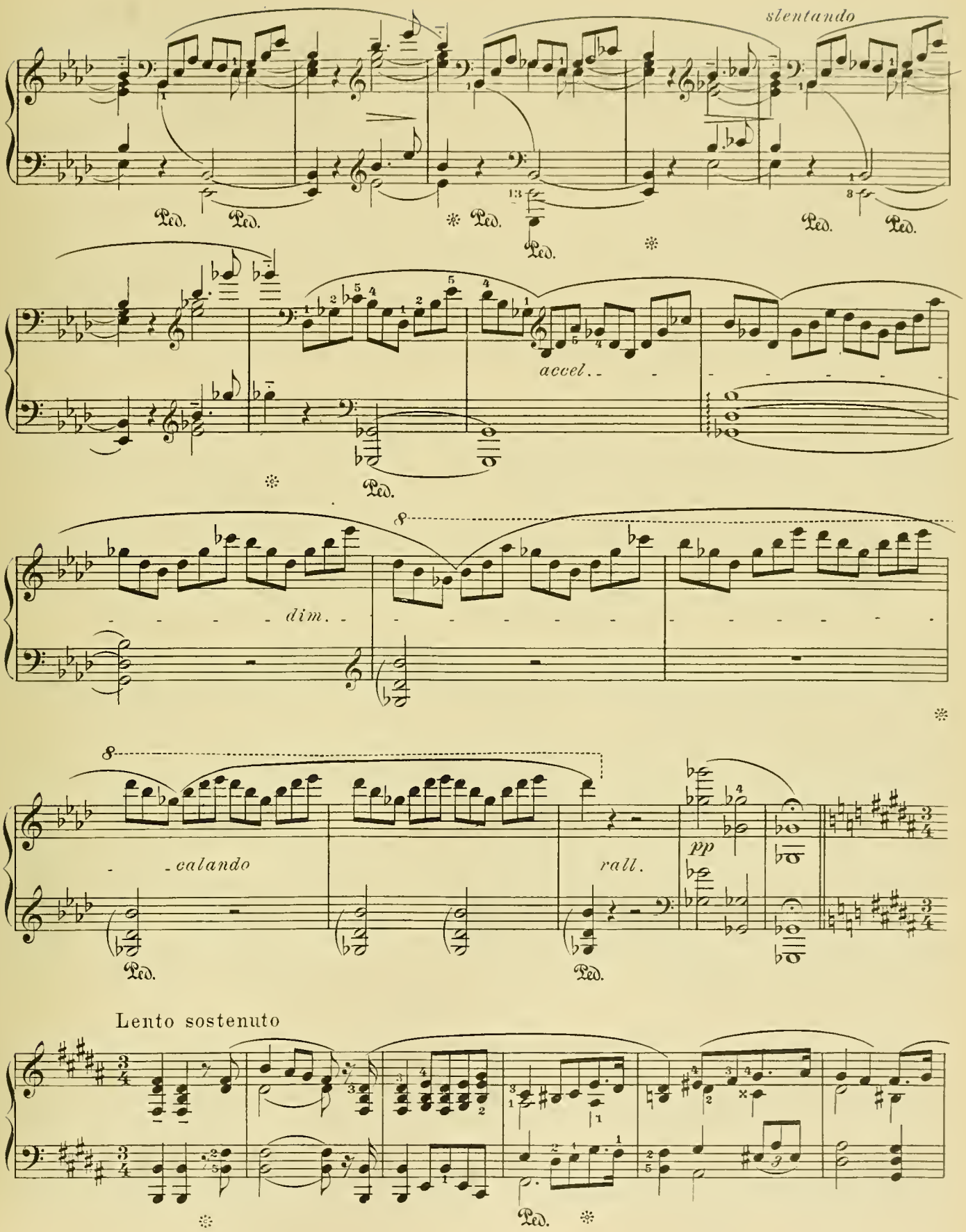

f
mf
cre - scen - do
f
p
cre
scen

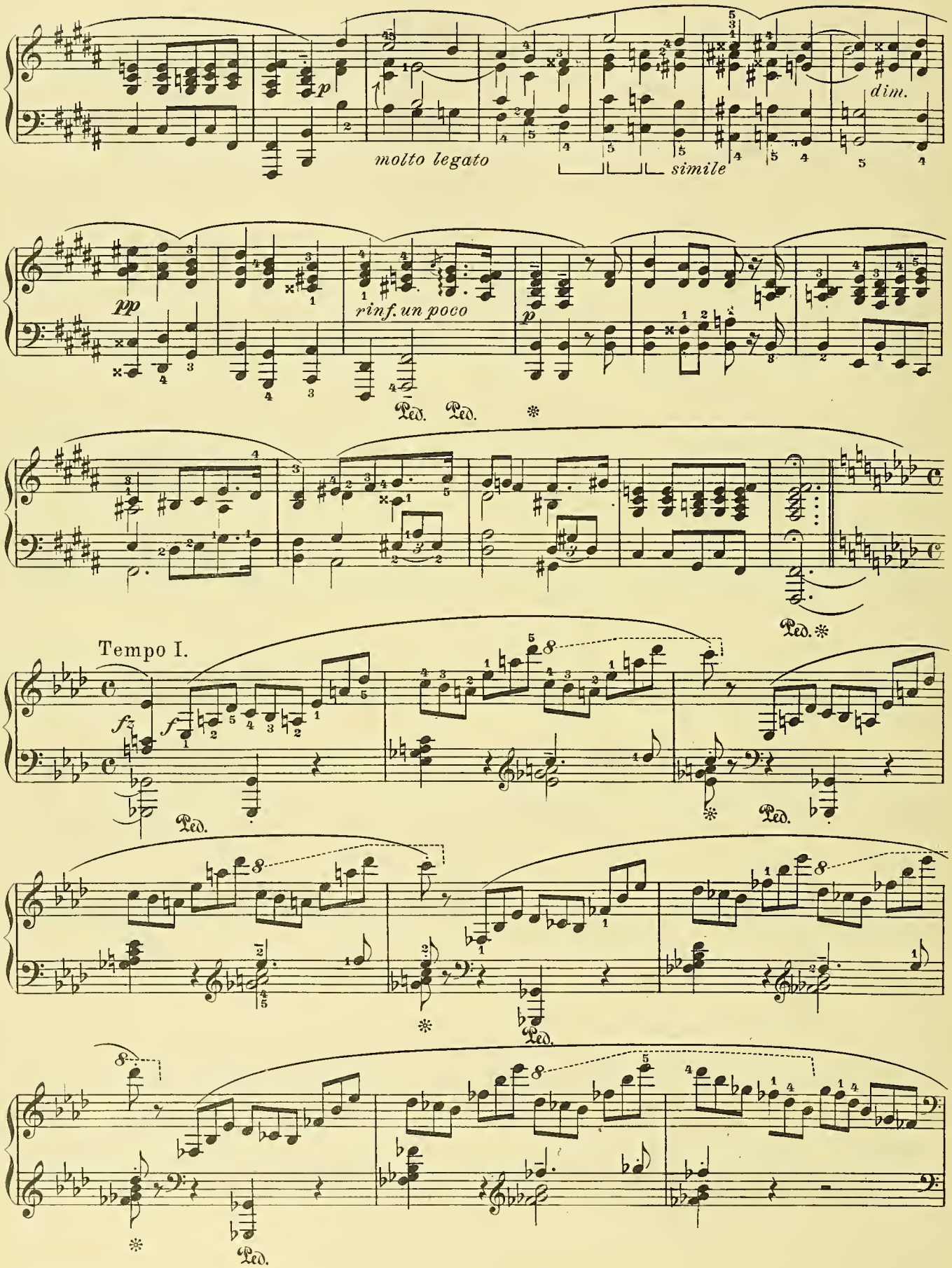

do
ff
p
Ped.

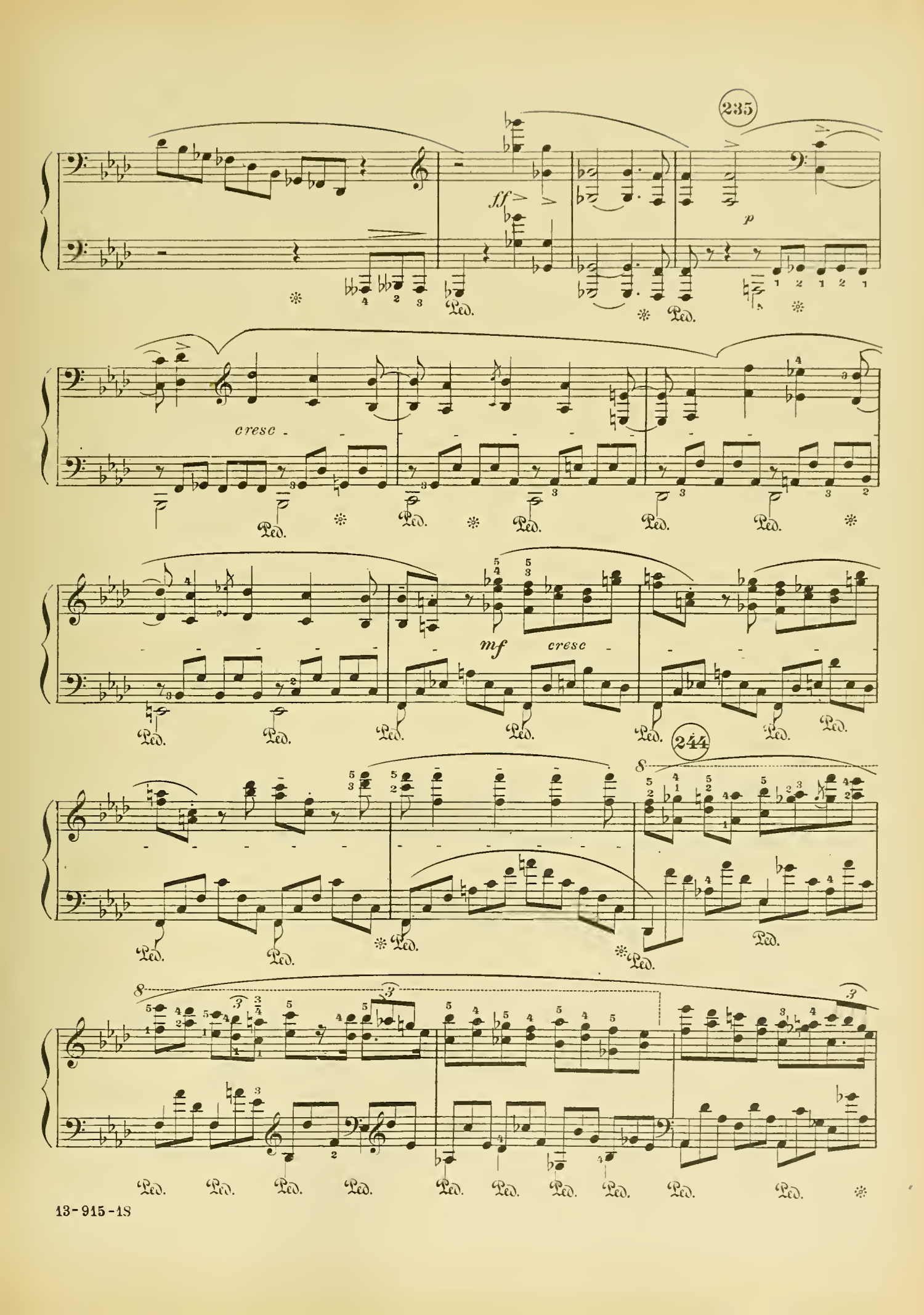

f
Ped.
Ped.
Ped.
Ped.

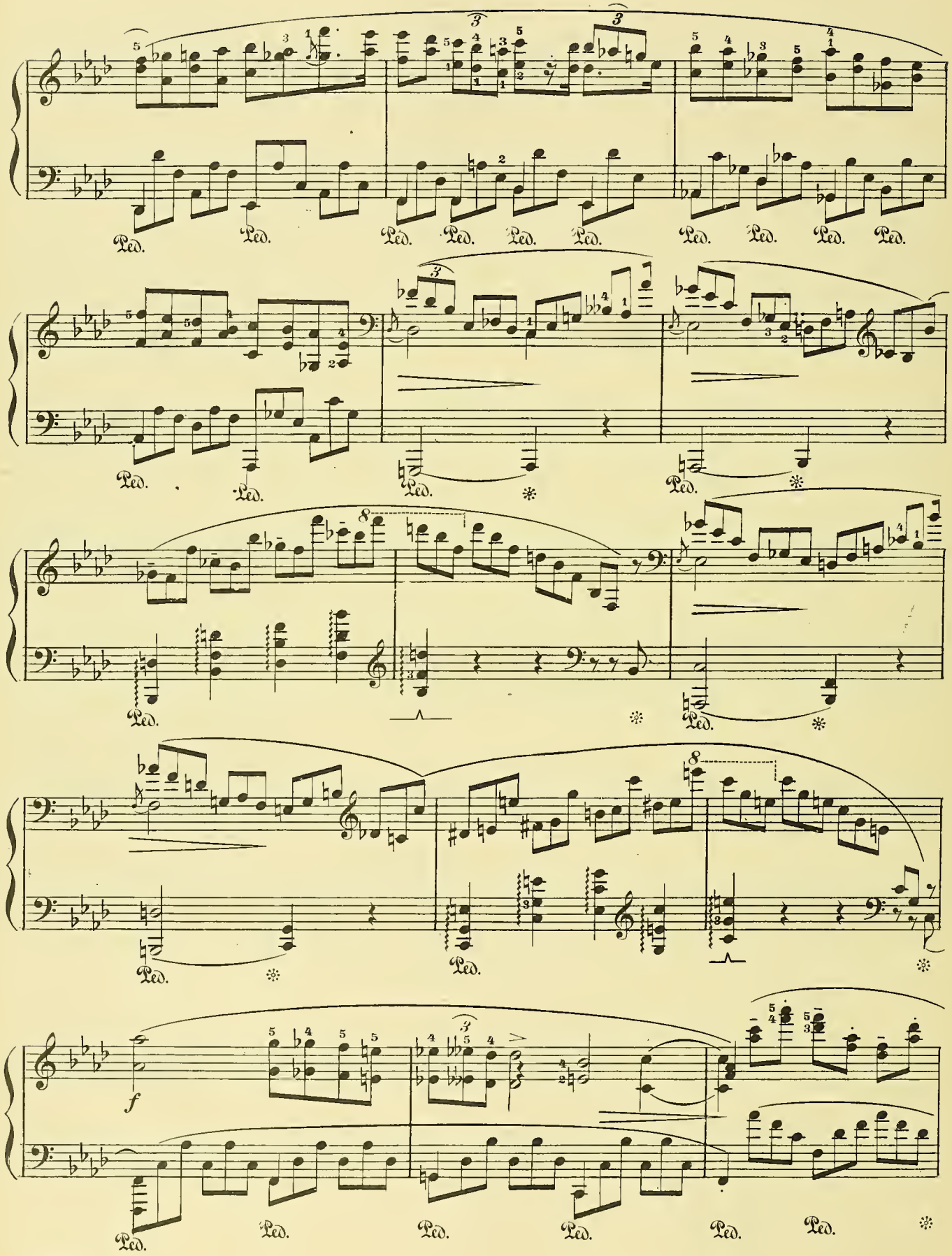

155
ff
p
cre
scen
do
p
164
p

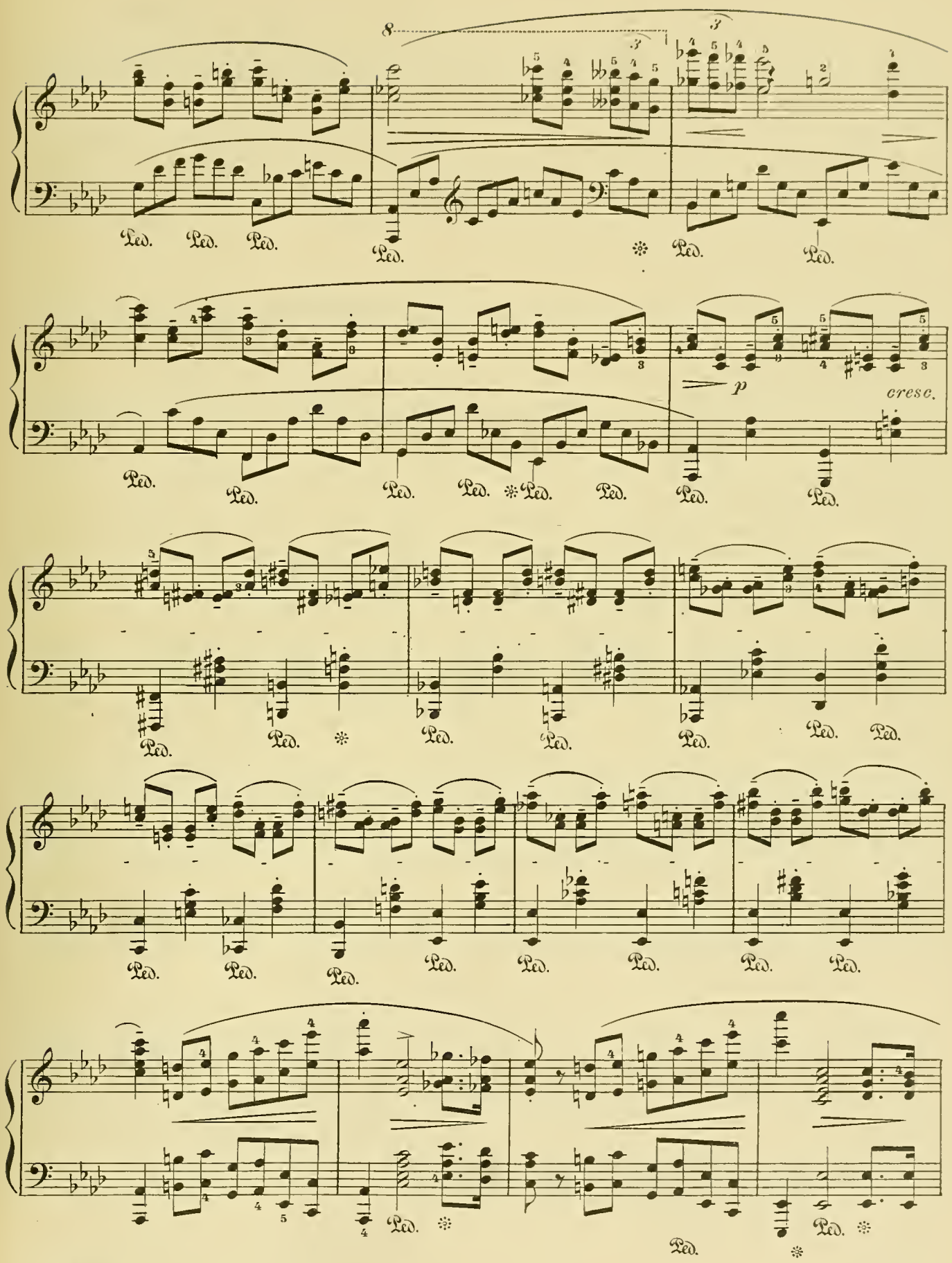

Ped.
p

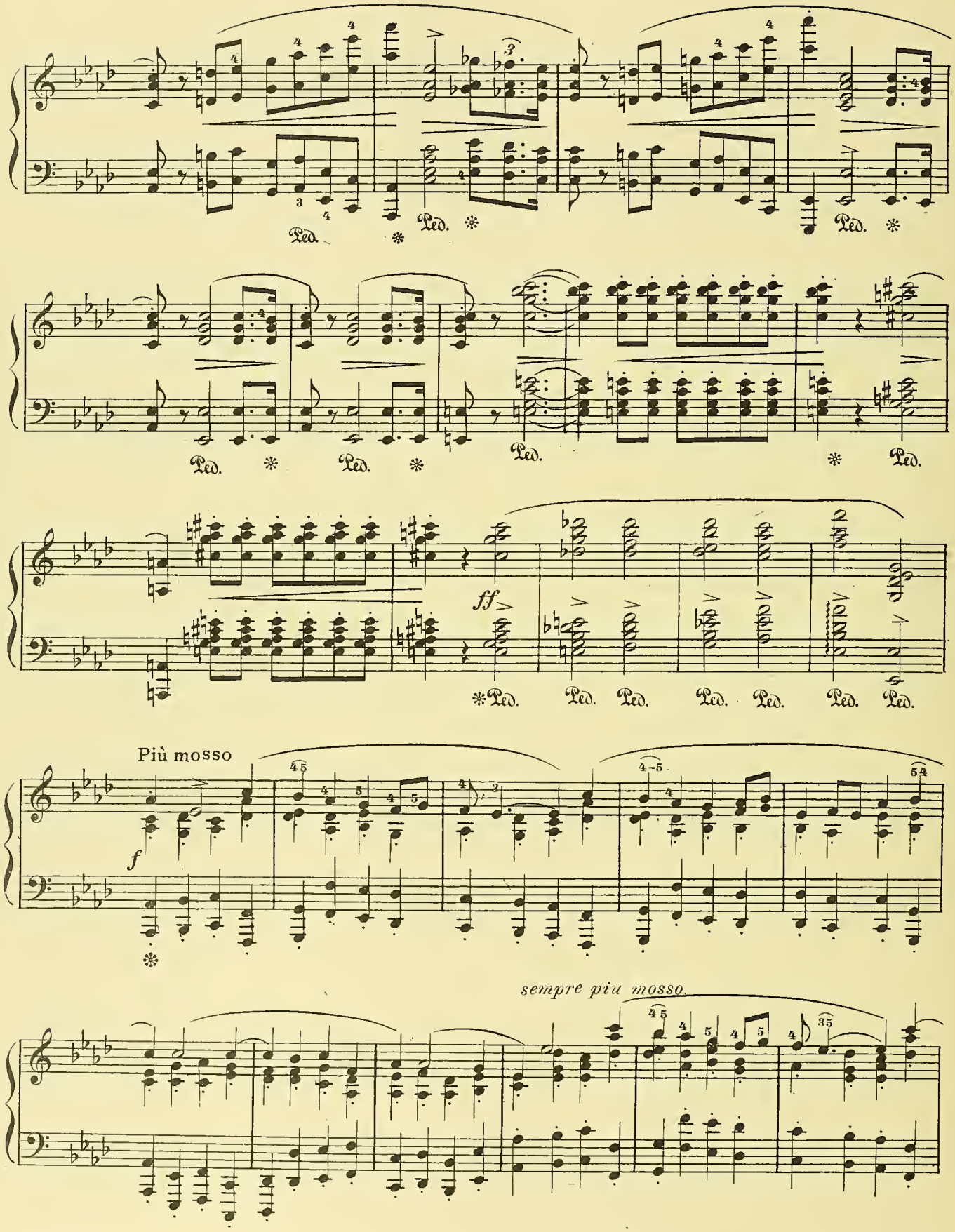

slentando
Ped.
accel.
dim.
calando
rall.
pp
Lento sostenuto

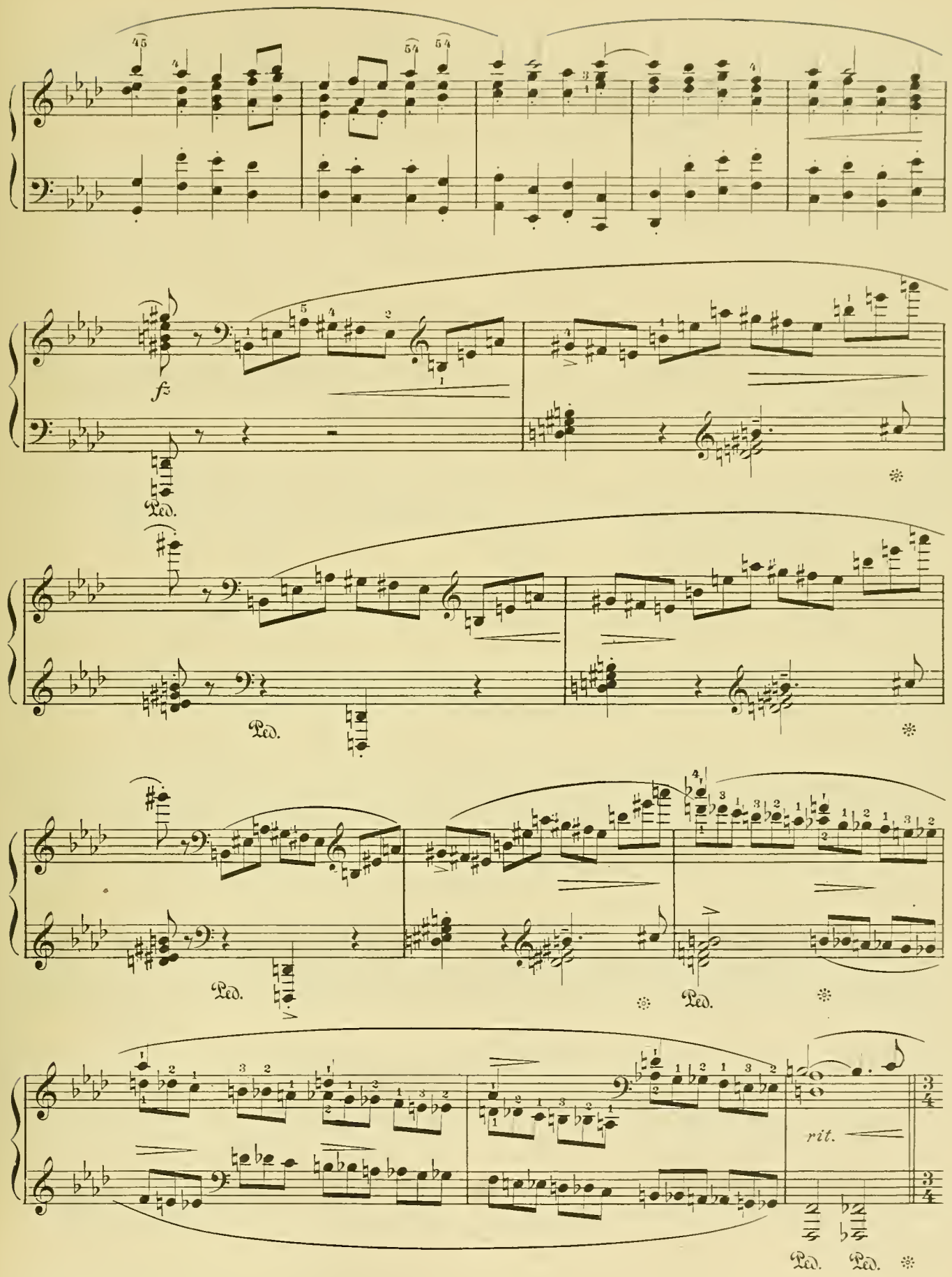

p
molto legato
simile
dim.
pp
rinf. un poco
p
Ped.
Ped.
Ped.
Tempo I.
fz
f
Ped.
Ped.
Ped.
Ped.


235
ff
p
cresc
mf
cresc
244
Ped.


Ped.
f


8
3
3
Ped.
p
cresc.


Più mosso
f
ff
sempre piu mosso


fz
Ped.
Ped.
Ped.
Ped.
rit.
Ped.
Ped.

Adagio sostenuto

ff *pp* *cresc.* *smorz.*

Ped. ✻ Ped. ✻ Ped.

Allegro assai

fz *cresc* *f* *dim.*

Ped. Ped. Ped. Ped. Ped.

p *ff*

✻ Ped. Ped. ✻

CHAPTER EXAMINATION

1. What is meant by the term Fantasia or Fantaisie?

2. Name some other important compositions in the form.

3. What other type of work in the nature of a transcription, is also termed a Fantasia? Name some examples.

4. Compare the Fantaisie by Chopin with one by Mozart.

5. How many themes has this Fantaisie?

6. Give an outline of its structure.

7. What is the style of touch designated by the term *martellato* in the descending Chromatic scale passages preceding the *recitative?*

8. Translate: *accelerando poco a poco sin al doppio movimento.*

9. Write from memory the *agitato* theme.

10. Write in full the first four measures of the *Lento Sostenuto,* from memory and in the Key of *C.*

Student Percentage

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